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The PALIMPSEST

FEBRUARY 1929

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THE PURPOSE OF THIS MAGAZINE

THE PALIMPSEST, issued monthly by the State Historical Society of Iowa, is devoted to the dissemination of Iowa History. Supplementing the other publications of this Society, it aims to present the materials of Iowa History in a form that is attractive and a style that is popular in the best sense—to the end that the story of our Commonwealth may be more widely read and cherished.

BENJ. F. SHAMBAUGH

Superintendent

THE MEANING OF PALIMPSESTS

In early times palimpsests were parchments or other materials from which one or more writings had been erased to give room for later records. But the erasures were not always complete; and so it became the fascinating task of scholars not only to translate the later records but also to reconstruct the original writings by deciphering the dim fragments of letters partly erased and partly covered by subsequent texts.

The history of Iowa may be likened to a palimpsest which holds the records of successive generations. To decipher these records of the past, reconstruct them, and tell the stories which they contain is the task of those who write history.

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THE PALIMPSEST

EDITED BY JOHN ELY BRIGGS

VOL. X

ISSUED IN FEBRUARY 1929

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Play-Party Games

Nowadays automobiles whisk young men and women of rural Iowa to the county seat or nearest city where the cinema, the talking movie, or the dance furnish divertisement. Or the radio brings adequate entertainment within the home itself.

Time was, in the less strenuous era of past generations, when simple games sufficed for amusement, not only in rural Iowa but in the cities and towns as well. Relatively few of the young people to-day know the play-party games which their grandfathers and grandmothers enjoyed so much. In some places, however, the games still survive, and are played occasionally.

This form of social entertainment flourished throughout the Middle West. The games required "no organization, no management, no dancing-floor, no musician." At any gathering, and without plan or forethought, a game could be started, provided

some one knew the movements and the song. If the original words of a song were forgotten other words could be improvised, and frequently were. As a matter of fact, such studies as Edwin Ford Piper's *Some Play-Party Games of the Middle West*, Mrs. L. D. Ames's *The Missouri Play-Party*, Emelyn E. Gardner's *Some Play-Party Games in Michigan*, Harriet L. Wedgewood's *The Play-Party*, Carl Van Doren's *Some Play-Party Songs from Eastern Illinois*, Goldy M. Hamilton's *The Play-Party in Northeastern Missouri*, and Leah Jackson Wolford's *The Play-Party in Indiana* reveal the use of many versions of the same song in different localities.

In many communities in the Middle West dancing was considered sinful, but the play-party games were looked upon as a proper form of amusement for young people. "Parents and grandparents had enjoyed them, and with this for recommendation they were usually free from the suspicion of evil." There was, however, another reason why play-party games preceded the neighborhood dance as a popular form of amusement. The dance had to await the coming of a musician, and musical instruments, even the "fiddle", were often lacking; while the play-party, fortunately, had no need of instrumental music.

The old time play-party began early in the evening. Invitations to the affair were spread by word of mouth and were delivered by one or more young men on horseback. All of the young people and many of the middle-aged group in a community

would assemble from miles around for the party. They came in wagons, on foot, and on horseback, with several of the young men "having their fair partners for the game seated securely behind them."

Meanwhile preparations for the party had been going on at the home of the hostess. The rag carpet and the furniture had been removed from the "other room" or parlor, and chairs and benches had been placed along the walls.

As soon as four or five couples arrived the playing began and continued with short intermissions for breathing spells until midnight or perhaps later. In every neighborhood there was a leader who began the game, set the pattern, and led the singing. Sometimes the playing went on in two or three rooms at a time; or on moonlight nights in warm weather, the games were played on the grass in the yard.

"The playing consisted in keeping step to the singing, and at the same time going through various movements: as swinging partners by one hand or both; advancing, retreating, and bowing; dancing in circles of four or eight; promenading singly or in pairs, sometimes hand in hand, sometimes with crossed hands; weaving back and forth between two rows of people going in opposite directions, and clasping right and left hands alternately with those they met. Sometimes the words of the song sung by the players indicated the various movements. At other times the players were supposed to know

the manner of playing.” The method of playing depended somewhat upon the whim of the leaders.

Tired by the strenuous movement of the games, a couple might retire to the kitchen or to a bench along the wall to “sit out one set”. This was especially true when a couple was engaged and disliked to play with other partners. “Yet this plan had to be used with discretion, for a frequent resort to it laid them open to the suspicion of being ‘sweet-hearts’, and so to the taunts of all the others.”

About midnight the plentiful yet inexpensive refreshments were served. These consisted of pies and cakes and coffee, or perhaps apples and cider. Then the party broke up, or continued for two or three hours longer.

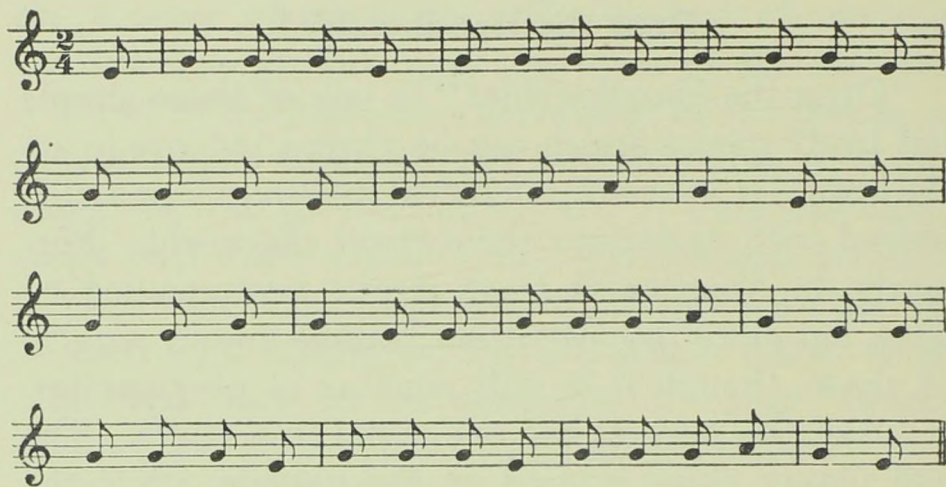
In her excellent study, *The Play-Party in Indiana*, Leah Jackson Wolford lists fifty-eight play-party games which were used in Ripley County, Indiana. Probably as many were once common in Iowa. In no single community were all of these games known and played, but a few, like “Miller Boy” and “Skip to My Lou”, were favorites in practically every community. The following collection of play-party games is intended to be typical rather than complete. No attempt has been made to take a census of their popularity nor to include all versions.

BRUCE E. MAHAN

Drop the Handkerchief

“Drop the Handkerchief” is one of those simple but lively games which can be played indoors or on the lawn. It is one of the oldest known games and is played with variations throughout the world. Formerly, in America at least, it was accompanied by song, but more recently it has become merely a game of chase, though it is still popular at play-parties.

All of the players but one stand in a circle. The odd player skips around on the outside, while the others sing, and drops a handkerchief behind one of the circle players. As soon as the person behind whom the handkerchief has been dropped discovers it, he picks it up and runs around the circle in pursuit of the one who dropped it. If he succeeds in catching the dropper before he can gain the vacant place in the circle, the dropper must stand in the middle of the ring, or the “mush pot”. If not, the person left out of the circle becomes the dropper, skipping about the ring as another or the same stanza is sung. But if the person behind whom the handkerchief is dropped does not discover it until the dropper completes the circle, he goes into the mush pot. If one in the mush pot can snatch the handkerchief before it is discovered by the person behind whom it lies he becomes the dropper and the slow player goes into the mush pot. Sometimes the game is played without a mush pot and continues indefinitely.



I sent a letter to my love, I thought I put it in my glove,
But on the way I dropped it, I dropped it, I dropped it,
But on the way I dropped it.
And some of you have picked it up,
And put it in your pocket.

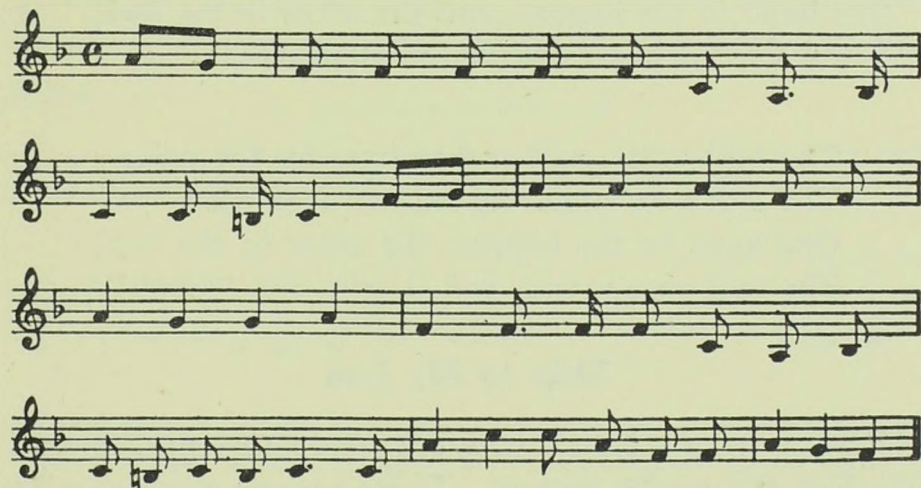
Itiskit, itaskit, a green and yellow basket,
I took a letter to my love, and on the way I lost it, I lost
it, I lost it,
But on the way I lost it.
And some of you have picked it up,
And put it in your pocket.

Miller Boy

“Miller Boy” was one of the favorite play-party games in the Middle West. Because of its lively air and short stanzas it was readily transplanted from one community to another. Several different versions of the words have been found, and the name

has varied considerably. "Miller Boy" is the most common title, but it is also called "There Was a Jolly Miller", "The Miller of Dee", "The Dusty Miller", "Jolly Miller", and "The Jolly Old Miller".

The game is played by forming a ring of partners, with an extra person, the miller, in the middle. As the song is sung the circle promenades with a rather quick step, to imitate the turning of the wheel. At the beginning of the last line each boy releases the arm of his partner and tries to take the arm of the girl behind him, at his right. The miller also tries to get a partner, and if he succeeds the boy left without must go in the center and play the part of the miller.



The following versions of the words were used in different localities:

Oh happy is the miller boy that lives by the mill,
He takes his toll with a free good will,

One hand in the hopper and the other in the sack,
The ladies step forward and the gents step back.

Oh happy is the miller boy,
And he lives by himself,
As the wheel goes round,
He gathers in his wealth.
One hand in the hopper,
And the other in the sack;
As the wheel goes around
The boys fall back.

Oh, the jolly old miller boy he lived by the mill,
The mill turned round with a right good will,
And all that he made he put it on the shelf,
At the end of the year he was gaining in his wealth,
One hand in the hopper, and the other in the sack,
Gents step forward, and ladies step back.

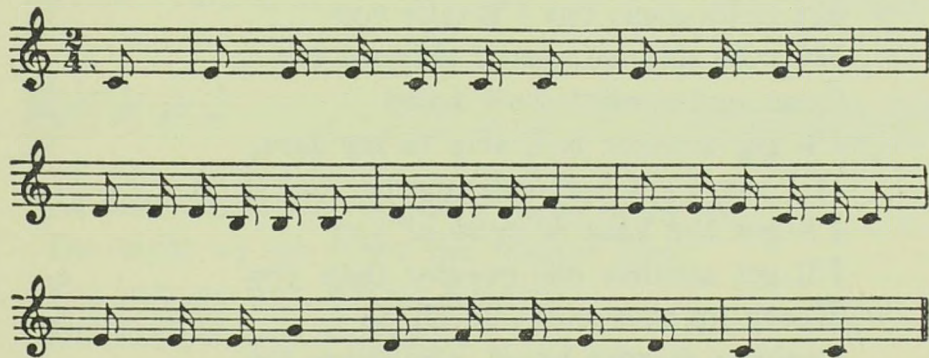
The miller, the miller that lives by the mill;
The mill goes round by its own free will;
One hand in the hopper, the other in the bag;
The mill goes round, and it cries out, "Grab!"

Skip to My Lou

"Skip to My Lou" was certainly one of the best liked of the party games. It was more spontaneous than some, for its innumerable verses could be sung in any order, and if the leader chanced to be clever he invented new words to suit the occasion. Each line was repeated with gusto three times, and the

stanza invariably ended with "Skip to my Lou, my darling." Variations in the refrain, however, constitute a good indication that the words were transmitted orally, as it was sung "Skip to ma Lou", "Skip come a Lou", "Skip to ma Loo", "Skip to malou", "Skip to maloo", or even "Skip tum'loo". The "skip" is short and staccato, while the accent falls on the "Lou".

The game is played by forming a single circle with the boys to the left of their partners all facing in. One boy skips around to the right, inside the ring, takes the arm of a girl whose partner is not watching, and continues around the circle with her. The partner skips after them, and if he catches the couple before they reach the open space in the ring he can get his partner back. If he does not succeed he must skip around the circle as the first boy has done.



The number of verses is limited only by youthful imagination and physical endurance. One idea suggests another, *ad infinitum*. Each sentiment is repeated three times.

The cat's in the buttermilk, skip to my Lou,
Cat's in the buttermilk, skip to my Lou,
Cat's in the buttermilk, skip to my Lou,
Skip to my Lou, my darling.

Flies in the sugar bowl, shoo, shoo, shoo,
Flies in the sugar bowl, shoo, shoo, shoo,
Flies in the sugar bowl, shoo, shoo, shoo,
Skip to my Lou, my darling.

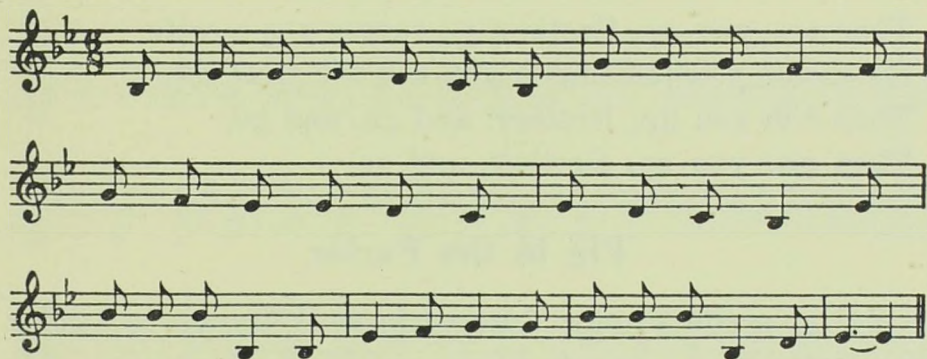
If you can't get a blue bird, a black one will do,
If you can't get a blue bird, a black one will do,
If you can't get a blue bird, a black one will do,
Skip to my Lou, my darling.

Mule's in the cellar, kicking up through
Chickens on the hay-stack, shoo, shoo, shoo
Rabbits in the bean patch, two by two
Little red wagon painted blue
My girl's gone, but I'll take you
My wife skipped, and I skipped too
Gone again, what shall I do?
I'll get another one, skip to my Lou
If I can't get her back another one'll do
I'll get her back in spite of you
I'll get another one sweeter than you
Hurry up slow poke, do oh do
Common as corn-bread, commoner too
Sour as a lemon, sourer too
Green as grass, and greener too
My wife wears number 'leven shoes
Dance with a girl with a hole in her shoe

The Juniper Tree

“The Juniper Tree”, or “Old Sister Phoebe”, was a kissing game which, like others of its kind, was very simply played. All the interest was in the kissing.

A girl sits in a chair while the others circle about her, singing. A boy carrying a hat walks round and round her, and when the song directs he places the hat on her head and kisses her. He then takes a place in the ring and the girl chooses a boy whom she leads to the chair and kisses. When the words are sung to a boy the first line is, “O dear brother Sammy”.



Oh dear Sister Phoebe, how happy were we,
The night we sat under the juniper tree!
The juniper tree, heigho, heigho!
The juniper tree, heigho!

Come put this hat on your head, keep your head warm,
And take a sweet kiss it will do you no harm,
But a great deal of good I know, I know,
A great deal of good I know.

Then rise you up, Sister, go choose you a man,
Go choose you the fairest that ever you can,
Then rise you up, Sister, and go, and go,
Then rise you up, Sister, and go.

O dear Brother Sammy, how happy were we,
The night we sat under the juniper tree!
The juniper tree, heigho, heigho!
The juniper tree, heigho!

Come put this hat on your head, keep your head warm,
And take a sweet kiss it will do you no harm,
But a great deal of good I know, I know,
A great deal of good I know.

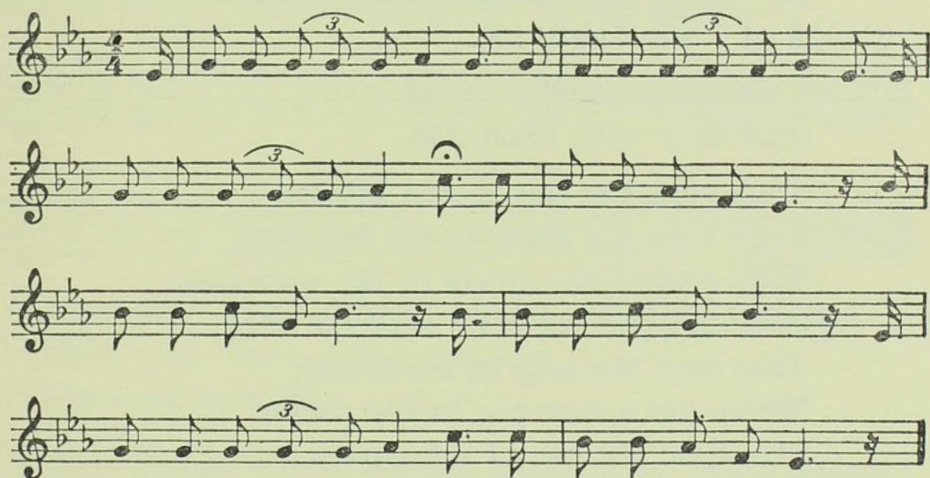
Then rise you up, Brother, go choose you a wife,
Go choose you the fairest you can for your life,
Then rise you up, Brother, and go, and go,
Then rise you up, Brother, and go,

Pig in the Parlor

“Pig in the Parlor” was too well known to suffer mutilation of name or, essentially, of music. Its humor appealed to the players, who sometimes rattled the stanzas off so fast that they were breathless at the end of the game. There were many verses depicting the eccentricities of the Irish household.

It is played by a ring of alternate boys and girls, with an extra person, the pig, in the middle. The girls are at the right of their partners. During the singing of the first stanza every one circles to the

left. On the first line of the refrain the boys turn right and the girls left. Each boy then takes the left hand of his partner, passes her at the left, and at the second line of the refrain takes the right hand of the next girl at his right. He circles around her, and at the beginning of the next line comes back and takes the left hand of his original partner. Every one promenades during the rest of the refrain. While the partners change the one in the middle tries to take a girl. If he is successful of course the boy deprived of a partner is the next pig.



We've got a pig in the parlor,
We've got a pig in the parlor,
We've got a pig in the parlor,
And it is Irish, too,
And it is Irish, too,
And it is Irish, too,
We've got a pig in the parlor,
And it is Irish, too.

Refrain:

Oh, it's left hand to your partner,
The right hand to your neighbor,
The left hand back to your partner,
And we'll all promenade,
And we'll all promenade,
And we'll all promenade,
Swing your left hand lady round
And we'll all promenade.

My father and mother were Irish:
My father and mother were Irish:
My father and mother were Irish:
And I was Irish, too.

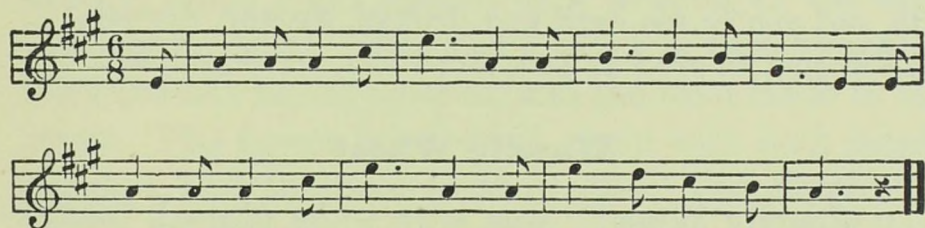
I stole a peck of potatoes,
And they were Irish, too,
They kept the cow in the kitchen,
They kept the horse in the bedroom,
They cooked the spuds in the wash-dish,
They mopped the floor with the baby,
They kept the mop in the cradle,
We've got a new pig in the parlor,
The same old pig in the parlor.

Three Dukes A-Riding

“Three Dukes A-Riding” is one of the oldest of the play-party games. It is thought to have had its origin in the tribal marriage, “at a period when it was the custom for men of a clan to seek wives from the girls of another clan”. Sometimes in playing there were two or four dukes in place of three, and

the meaningless syllables of the refrain were often varied.

The game is played by two lines, one of boys and one of girls, standing a few feet apart. The boys sing the first stanza, advancing toward the girls and then retreating, as they do so. The girls advance and retreat, singing the second stanza. Thus the boys and girls alternate through the game. While the boys are singing the last stanza the leader touches a girl. She runs with her line to a spot which has been previously designated and each girl who is caught has to drop out of the game.



Here come three dukes a-riding, a-riding, a-riding,
Here come three dukes a-riding,
Tra-ransi-tansi-te!

Then follow other verses continuing the dialogue in the same manner:

Oh, what are you riding here for, here for, here for?
Oh, what are you riding here for?
Tra-ransi-tansi-te!

We're riding here to get married, married, married,
Won't you marry one of us, sir — us, sir — us, sir?
You're just as stiff as pokers, pokers, pokers,
We can bend as well as you, sir — you, sir — you, sir.

Then through the kitchen and through the hall, to choose
 the fairest one of all,
 The fairest one that I can see is — — —, come here to
 me.

There come two dukes a-roving, a-roving, a-roving,
 There come two dukes a-roving,
 With a ramsey tamsey team.

Please, what is your good-will, sir, good-will, sir, good-
 will, sir,
 My good-will is to marry, to marry, to marry,
 Pray won't you have one of us, sir — us, sir — us, sir!
 Oh, no! you're too dark and drowsy, drowsy, drowsy,
 We're just as good as you, sir — you, sir — you, sir.

Weevily Wheat

“Weevily Wheat” was sure to be played, though some of the company were shocked at the suggestion. Its figures were like those of the Virginia Reel and therefore simulated dancing. Hence several couples usually dropped out of the circle when it was proposed as the next game. Evidence of this reputation of the game is found in the stanza:

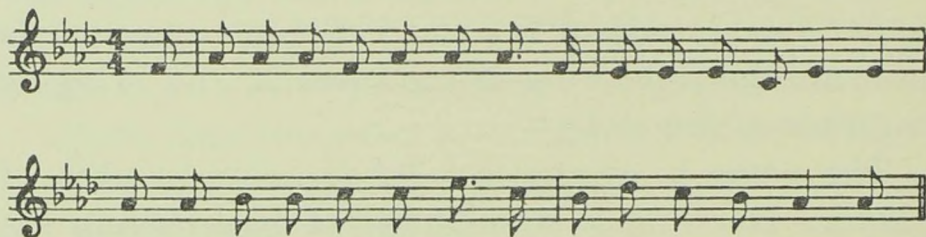
Take a lady by her hand,
 Lead her like a pigeon,
 Make her dance the weevily wheat,
 She loses her religion.

It was, however, one of the prettiest of the play-party games, as well as one of the most symbolic,

being "an imitation of weaving. The first movements represent the shooting of the shuttle from side to side, and the passage of the woof over and under the threads of the warp; the last movements indicate the tightening of the threads, and bringing together of the cloth."

The game is commenced by an even number of players standing in two lines, the boys facing the girls and partners opposite each other. The boy at the head and the girl at the foot of their respective lines advance to the center, bow and curtsey, and dance backwards to position. Next they advance as before, cross right hands, turn around to the left, and retire again. The same thing is then repeated with the left hands crossed, and the turn made to the right. The figure is repeated again with both hands crossed, and the turn to the right. The couple advances to the center as before and dos-à-dos, (circle around each other, face to face, left shoulder to left shoulder, back to back, right shoulders together, and then face to face again) and retire to their places. They advance again and swing, turning to the right. Each then swings his own partner and retires to position. Next each of them swings the person at the left of his partner, and this is repeated until the couple has swung consecutively every person in the line. They then swing in the center and retire to position. The couple at the top promenades down the center and takes position at the bottom of the lines. The boy at the head of his line advances to

meet the girl from the foot of her line and the figures are repeated.



Come, honey, my love, come trip with me
 In the morning early,
 Heart and hand, we'll take our stand;
 'Tis true I love you dearly.

Refrain:

Oh, I won't have none of your weevily wheat,
 And I won't have none of your barley,
 But I must have some of the best of wheat,
 To bake a cake for Charley.

For Charley he's a nice young man,
 Charley he's a dandy;
 Charley loves to kiss the girls
 Because it comes so handy.

It's over the river to see the gay widow,
 It's over the river to Charley.
 It's over the river to feed my sheep,
 And measure up the barley.

If you love me like I love you,
 We have no time to tarry.
 We'll keep the old folks fixing round
 For you and I to marry.

The higher up the cherry tree,
The riper grow the cherries,
The more you hug and kiss the girls,
The sooner they will marry.

It's step her to your weevily wheat,
It's step her to your barley,
It's step her to your weevily wheat,
To bake a cake for Charley.

Refrain:

O Charley, he's a fine young man,
O Charley, he's a dandy,
He loves to hug and kiss the girls,
And feed 'em sugar candy.

There are many variations of the above stanza, all sung to the same pattern:

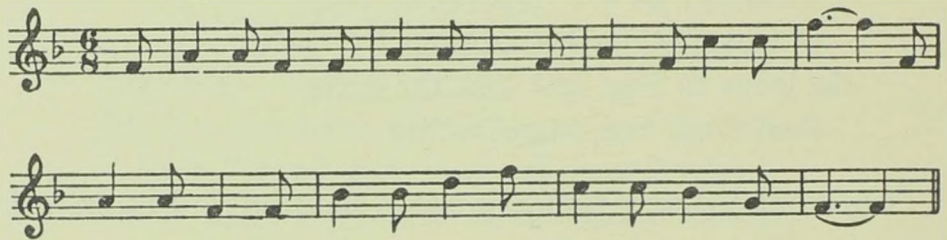
It's curtsey to your weevily wheat,
It's left hand round your weevily wheat,
It's right hand round your weevily wheat,
It's both hands round your weevily wheat,
It's dos-à-dos with your weevily wheat,
Come down this way with your weevily wheat,
It's swing oh swing your weevily wheat,
It's promenade with your weevily wheat.

Needle's Eye

"Needle's Eye" appears to be played much like "London Bridge", except for the tune. The arch-makers secretly choose their symbols, and when the

players file under the arch, singing, one is captured. He must then decide which symbol he prefers, whereupon he participates on that side in the tug of war that ends the game.

Some forty years ago "Needle's Eye" was a kissing game. The person taken prisoner had to kiss the arch-maker whose symbol he had chosen, and exchange places with him. The playing was continued until every player had been caught and had helped to form the arch.



The needle's eye, that doth supply,
The thread that runs so true,
Many a beau have I let go,
Because I wanted you.

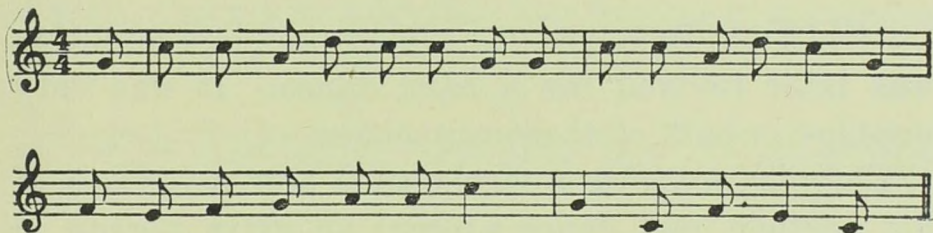
I won't have you,
Because I can't get you,
Many a lass have I let pass,
Because I wanted you.

The needle's eye he doth supply
The thread that runs so truly;
Many a beau have I let go,
But now I've caught my July.

Pop Goes the Weasel

“Pop Goes the Weasel” was a simple but hilarious game. It was particularly appropriate on the frontier where hard times were common and economy was a necessity as well as a virtue.

The tune is lively and the action simple. All the players join hands, the girls to the right of the boys, and dance around to the left until the last line of the stanza. On “Pop Goes the Weasel” all drop hands and partners lock arms and swing around together. During this maneuver the middle player tries to snatch a partner and claim a place in the circle.



It's all around the American flag,
It's all around the eagle,
That's the way the money goes,
Pop goes the weasel.

A nickle for a spool of thread,
A penny for a needle,
That's the way the money goes,
Pop goes the weasel.

You may buy the baby clothes,
And I will buy the cradle,

That's the way the money goes,
Pop goes the weasel.

Round and round the hominy pot,
The monkey chased the weasel,
That's the way the money goes,
Pop goes the weasel.

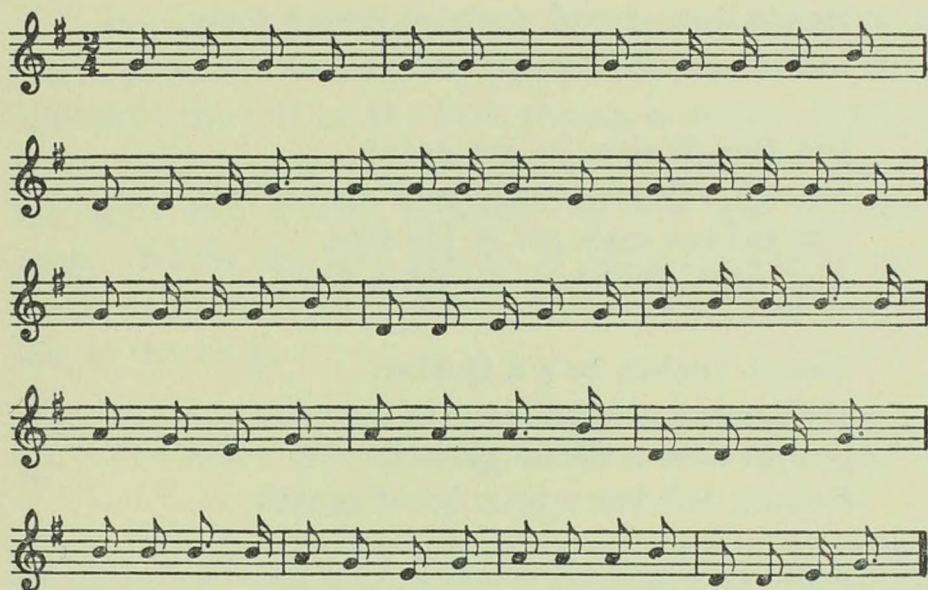
My Mary's got the whooping cough,
Johnnie's got the measles,
That's the way the money goes,
Pop goes the weasel.

Old Dan Tucker

"Old Dan Tucker" was a play-party game which was later revived for a barn dance. It was very popular in both of these capacities.

The players form a circle, each boy at the left of his partner, and dance around an extra person in the middle. During the singing of the first line they circle left. At the beginning of the second line each boy turns to the right and swings his partner, and in the middle of the third line he turns and swings the girl on the other side of him. On the fourth line he turns back and swings his partner again. At the fifth line the partners face, and each boy takes the left hand of his partner, passing her on the left. He then takes the right hand of the next girl and passes her on the right. This "grand right and left" figure is continued until each boy has completed the circle.

During this change, the one in the center tries to get a partner. At the last line of the song the partners swing, and the dance is begun again with the person left without a partner in the middle.



Old Dan Tucker's still in town,
Swinging the ladies all around,
First to the East and then to the West,
Then to the one that you love best.

Refrain:

Get out of the way of Old Dan Tucker!
He's too late to get his supper.
Supper's over and breakfast cooking,
Old Dan Tucker's out a-looking.

Old Dan Tucker's a fine old man,
Washed his feet in the frying pan,

Combed his hair with a wagon wheel,
And died with a tooth-ache in his heel.

Old Dan Tucker came to town,
Riding a billy-goat, leading a hound.
Hound gave a yelp, the goat gave a jump,
Landed old Tucker straddle of a stump.

Old Dan Tucker, he got drunk,
He fell in the fire, and kicked up a chunk;
The red-hot coals got in his shoe,
And whew-wee! how the ashes flew!

Daniel Tucker, he's a Quaker,
He drinks buttermilk by the acre,
Supper's over, dishes washed,
Nothing left but a little bit of squash.

Old Dan Tucker was a fine old man,
He used to ride the Derby ram,
He sent him a-whizzin' down the hill,
And if he hasn't got up, he's a-lyin' there still.

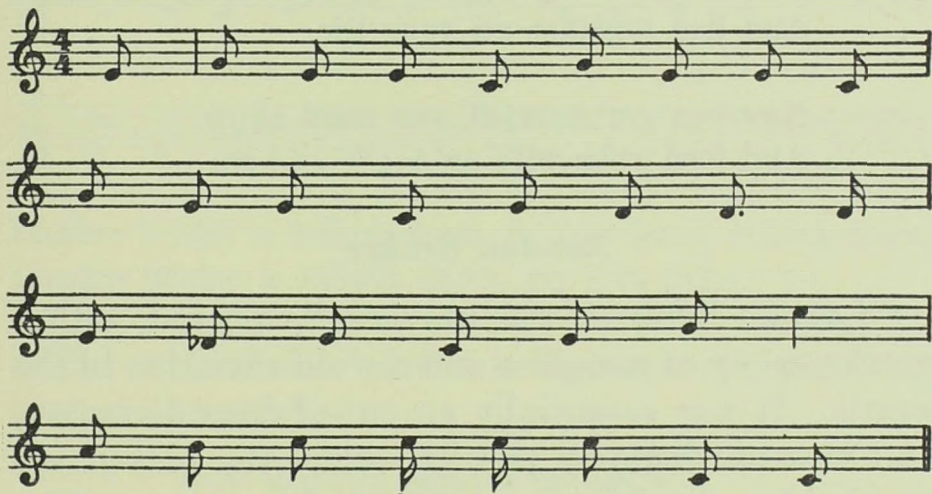
If the company wanted a little extra amusement
at the expense of some one at the party they might
substitute the names of a "beau" and his girl for
Old Dan Tucker.

Mr. —————, so they say,
Goes a courtin' every day,
Carries a pistol by his side,
Asks Miss ————— to be his bride.

King William Was King Jamie's Son

“King William Was King Jamie's Son” was an old kissing game, probably incorporating characteristics of the marriage ceremony.

It is played by all joining hands and forming a circle about one extra boy in the middle. The ring moves to the left as the first stanza is sung. During the second stanza the boy walks around looking at the girls and finally chooses the one that he likes best. While the last stanza is sung he kneels and kisses her hand, after which he takes a place beside her in the ring.



King William was King Jamie's son,
Who from the royal race did come.
Upon his breast he wore a star,
Like the points of the compass are.

Go choose to the east, go choose to the west,
Go choose the one that you love best,

If she's not there to take her part,
Choose another with all your heart.

Down on this carpet you must kneel,
Sure as the grass grows in the field.
Salute your bride and kiss her sweet.
Now you may rise upon your feet.

Other versions of the game end like this:

Now you are married, you must be good,
And make your man chop all the wood.

We now pronounce you man and wife,
And live together all your life.

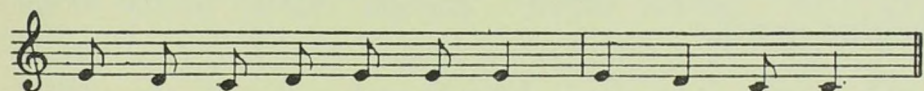
Now you are married, you must agree,
And feed your wife on sugar and tea.

London Bridge

"London Bridge" was universally played, with a great variety of melodies and a wide variation in the words. It was essentially an out-of-door diversion, and was particularly popular when the play-party was held on the lawn on a moonlight evening. The game is very old, with its roots in the English country dance. It is thought by some to represent the superstitions regarding the lives which were always sacrificed during the building of bridges.

In playing this game one couple stands with hands joined and raised above their heads to make the

bridge. The rest of the players pass single file under the arch, all singing as they go. At the end of the last stanza the bridge falls and takes some one a prisoner. He is conveyed to a place out of hearing of the others, and allowed to choose to which prison he will go by deciding whether he prefers gold slippers or a silver crown, peaches or pears, or any much-desired objects. He then stands behind the half of the bridge whose treasure he has chosen, and the game goes on until everybody has been taken prisoner. A tug of war then ensues.



London bridge is falling down, falling down, falling down,
London bridge is falling down, my fair lady.

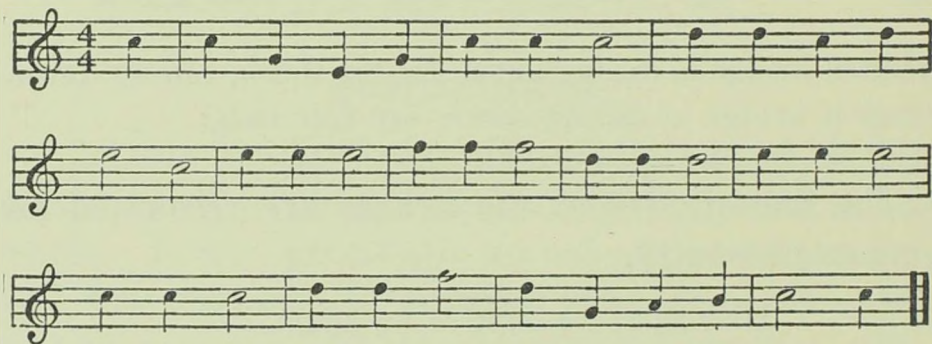
The vicissitudes of the bridge are recounted as long as necessary.

How shall we build it up again,
Build it up with pins and needles,
Pins and needles will not hold,
Build it up with bricks and mortar,
Bricks and mortar will wash away,
Build it up with penny loaves,
Penny loaves will tumble down,
Build it up with gold and silver,

Gold and silver will be stolen away,
We will set a man to watch,
Suppose the man should fall asleep,
We will set a dog to bark,
What has the prisoner done to you,
Stole my watch and broke my chain,
Off to prison you must go.

Bingo

“Bingo” is played by a double circle, with the boys on the outside. As the players sing the first verse one ring marches to the right, the other to the left. At the beginning of the second verse a “grand right and left” is executed until each boy finds his own partner. The partners then swing and the game begins again.



There was a farmer had a dog,
Bingo was his name, sir.
B-i-n-g-o go
B-i-n-g-o go
B-i-n-g-o go
Bingo was his name, sir.

Right hand to your partner;
Left hand to your neighbor.

B-i-n-g-o go

B-i-n-g-o go

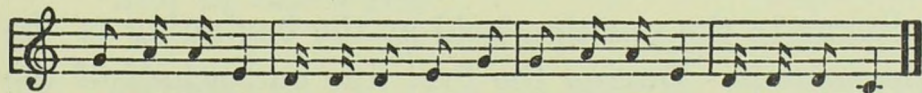
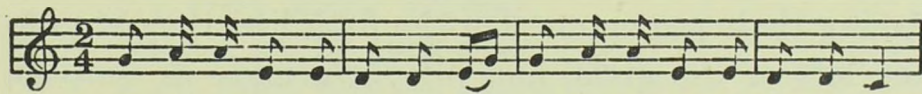
B-i-n-g-o go

Bingo was his name, sir.

Jim Along Jo

“Jim Along Jo” was a game which sweethearts liked to play, and therefore one which was likely to be frowned upon by their elders. In various places it was known as “Hi, Come Along!”, “Fire on the Mountain”, and “Jim Along a Josie”. “Jim along” seems to have been used as an imperative verb which really meant “come along” or “get along”.

The players join hands and circle to the left. One girl leaves the ring and runs to the opposite side of the circle. When she starts back, one of the boys leaves his place in the ring and runs to a point opposite, whereupon he is eligible to try to catch the girl before she gets back to position. If he catches her he is entitled to the privilege of an embrace.



Cat's in the cream-jar, run girls, run!
Fire in the mountains, fun, boys, fun!

Refrain:

Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!

First to the court-house, then to the jail,
Hung my hat on a rusty nail.

If you think you've got a beau,
Step right up and do si do!
Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!

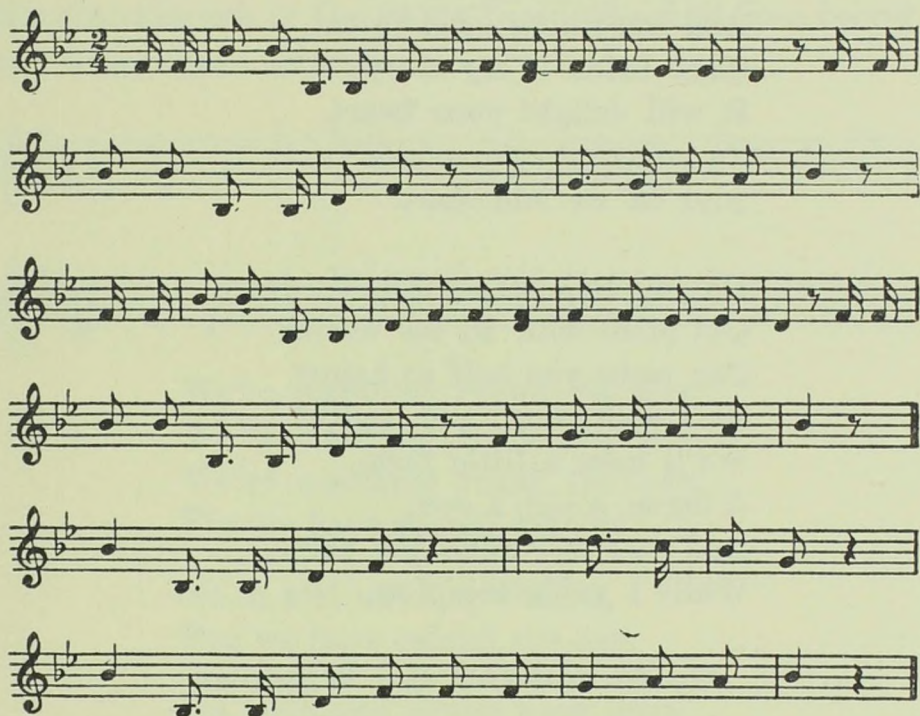
Refrain:

Hey, Jim along, Jim along, Josie!
Hey, Jim along, Jim along, Jo!
If I was single and wanted a beau,
I'd fly to the arms of Jim along Jo.

Wait for the Wagon

"Wait for the Wagon" is played by the group standing in a single file, boys and girls alternating. At the beginning of the song the boys make a half turn to the left and sing the first four lines while facing their partners. On the fifth line they step to the left of the girls, and all promenade in couples, moving in the form of a rectangle until every one returns to the position held at the beginning of the promenade. During the first line and a half of the refrain the boys swing their partners, and on the last half line every one returns to the position held

at the commencement of the game. The same figures are repeated for the other two stanzas.



Will you come with me, my Phyllis, dear,
To yon blue mountains free,
Where the blossoms smell the sweetest
Come rove along with me?
It's every sunny morning,
When I am by your side,
We'll jump into the wagon
And all take a ride:

Refrain:

Wait for the wagon, wait for the wagon,
Wait for the wagon, and we'll all take a ride.

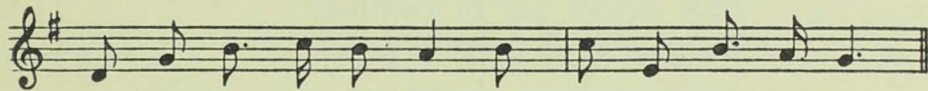
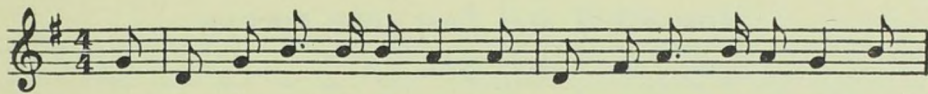
Where the river runs like silver
And the birds they sing so sweet,
I have a cabin, Phyllis,
And something good to eat.
Come listen to my story;
It will delight your heart.
So jump into the wagon
And off we will start.

Do you believe, my Phyllis dear,
Old Mike with all his wealth
Can make you half as happy
As I with youth and health?
We'll have a little farm,
A horse, a pig, a cow,
And you will mind the dairy,
While I guide the plow.

Go In and Out the Windows

“Go In and Out the Windows”, or, as it was sometimes called, “Round and Round the Village”, is started by all joining hands and circling to the left. As the ring moves around, an extra boy weaves in and out under the clasped hands of the players which are raised to form arches or windows. By the end of the second stanza the weaving is completed, and during the third stanza the circle stands still while he chooses a partner. As the fourth stanza is sung he kneels before her, and in the fifth stretches his arms or fingers apart to measure his love. During the last stanza he kisses his partner and

then takes a place at her left in the ring. The person whose place he has taken then steps into the center and the game is resumed as before. All of the stanzas are in the same form, the first line being repeated three times.



We're marching round the levy,
We're marching round the levy,
We're marching round the levy,
For we have gained the day.

Go in and out the window,
For we have gained the day.

Go forth and choose your lover,
For we have gained the day.

I kneel because I love you,
For we have gained the day.

I measure my love to show you,
For we have gained the day.

One kiss before I leave you,
For we have gained the day.

Go round and round the village,
Go round and round the village,

Go round and round the village,
As we have done before.

Go in and out the window,
As we have done before.

Now stand and face your partner,
And bow before you go.

Now follow me to London,
As you have done before.

In and out the window,
In and out the window,
In and out the window,
For we have come to-day.

I wish my love to show you,
That I have come to-day.

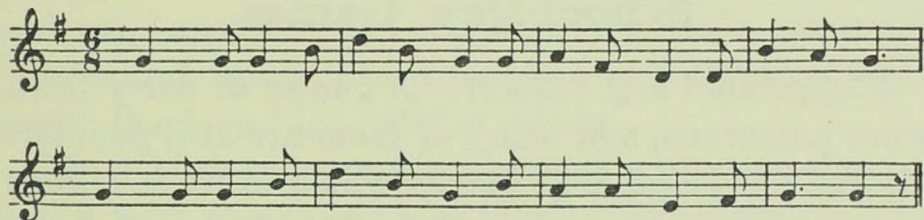
I kneel because I love you,
For I'm engaged to-day.

Here We Go Around the Mulberry Bush

“Here We Go Round the Mulberry Bush” probably “is a relic of the May-Day dancing in a circle around the ‘bush’ or ‘tree’.” It was particularly popular with the small girls at the play-party.

The players join hands and circle to the left, singing the first stanza as they go. During the second stanza they stand still and pantomime the washing of clothes. At the end they whirl rapidly in place,

then start singing the next stanza with appropriate gestures. All of the stanzas follow the same pattern.



Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.

This is the way we wash our clothes,
Wash our clothes, wash our clothes,

This is the way we wash our clothes,
All on a Monday morning.

This is the way we iron our clothes,
All on a Tuesday morning.

This is the way we mend our clothes,
All on a Wednesday morning.

This is the way we go to call,
All on a Thursday morning.

This is the way we sweep the house,
All on a Friday morning.

This is the way we bake our bread,
All on a Saturday morning.

This is the way we go to church,
All on a Sunday morning.

PAULINE GRAHAME

School-Day Games

Playground and schoolroom games of early Iowa were numerous, and many of them are still popular. Unlike the play-party games which have to a very large extent been replaced by other forms of social entertainment, the games of the playground and schoolroom have persisted; and many of them are as popular with the boys and girls of to-day as they were when played by their fathers and mothers or their grandfathers and grandmothers. These games were played without singing; and those suitable for indoor playing frequently found a place in the evening's fun at a play-party, particularly among the younger members of the group.

Most of these games had fixed rules, a formal mode of procedure, and a climax to be achieved. This climax usually consisted of a victory of skill, speed, or strength. Often a game in one part of the State was called by one name and by another in a different section; and the playing rules of the same game might vary in different localities. For example, the well-known game of "Run Sheep Run", in which a band of hidden players seek their goal under the guidance of signals shouted by a leader, was known as "Go Sheepy Go" in certain parts of Iowa, while the guide signals might be colors in one locality, names of animals in another, or names of per-

sons in a third. Another example was the ball game known as "Work Up" in southwestern Iowa and as "Rotation" in the northeastern part of the State; and still another was the familiar circle game of "Ruth and Jacob", as it was known in some places, and "Jacob and Rachel" in others.

Many of these games underwent a process of evolution with the passing of years. Baseball, for example, emerged from the more simple games of "Town Ball", "One Old Cat", and "Two Old Cat". "Rotation" or "Work Up" was a type of baseball game suitable when there were not enough players for two teams.

The playground and schoolroom games of early Iowa furnished wholesome sport and amusement. They were played before school began in the morning, at the morning and afternoon recess periods, and during the noon hour. In the towns and villages of early Iowa these games were played whenever groups of boys and girls came together. Some were more popular at one time of the year than another, like "Run Sheep Run" which was a favorite on fall evenings when bonfires of leaves served as a rallying point.

In almost every community kissing games were popular unless the girls condemned the practice. "Post Office" where the letter was a kiss seems to have been a well-known game throughout the State.

An entire number of THE PALIMPSEST might be devoted to the playground and schoolroom games of

yesterday, but exigencies of space require the selection of only a few of those which were popular in Iowa. The following list, therefore, contains merely a part of the many games which boys and girls of yesterday as well as those of to-day have enjoyed.

BRUCE E. MAHAN

Going to Jerusalem

"Going to Jerusalem" was a lively, scrambling game which was often played when the more formal ones had become tiresome.

A row of chairs, alternately facing opposite directions, is placed in the center of the room. There is one less chair than there are players. The line marches around the chairs to a musical accompaniment, and the moment the music stops every one scrambles for a seat. The unsuccessful player has to leave the game, taking one of the chairs with him. This continues until there are only two players encircling one chair, and the one who secures it wins. The accompanist may add interest to the game by varying the tempo of the music and by ceasing to play when least expected.

New York

"New York" was a game which required nimble wits as well as nimble feet. In some localities it was called "New Orleans", but the method of playing was the same.

Any number of players choose sides, and one division goes apart from the other for a secret conference. It then advances in a line to a spot about twenty feet from the other side, and the following conversation takes place:

"Here we come!"

"Where from?"

"New York."

"What's your trade?"

"Lemonade."

"Show us some."

The side thus challenged proceeds to pantomime some action, such as washing, scrubbing, playing ball, or any other movement that fancy dictates. The other side tries to guess what it is, and as soon as one person yells out the right answer all the actors turn and flee toward a goal of safety. If any of them are caught they must go on the other side, which then takes its turn in presenting a pantomime. The division wins which finally captures all the players.

Wink'em

"Wink'em" was principally a parlor game for evening parties of young folks.

It is played by forming a double circle, with the people on the inside sitting in chairs and those on the outside standing behind them. There is one odd player behind an empty chair. This person winks at some one in the ring, who at once tries to slip out of

his chair and over to the empty place. If he is successful the player left with the empty chair has to wink. It is the guards' business to touch their partners before they slip from the chairs, thus keeping them from moving. The guards must keep their hands at their sides until they see a player wink.

Spin the Platter

"Spin the Platter" is a parlor or schoolroom game and may be played by ten or more persons. All of the players are seated in a circle, except one, who stands in the center and twirls a plate, tray, or some other round object. When he starts spinning the "platter" he calls a number or name and the player so designated springs forward and tries to catch the platter before it ceases to spin. If he is successful he returns to his place in the circle but if he is not successful he takes the place of the spinner and pays a forfeit. The forfeits are all returned at the end of the game.

Tin-Tin

"Tin-tin" was an indoor game which furnished amusement on many a rainy afternoon. Its fun lay in the fact that one player was continually being embarrassed before the others.

The principal character in this game is the tin-smith, who moves about the room stopping before each player in turn and rapping on the floor with a

cane or broom. The following dialogue then occurs between the tin-smith and the player.

“Tin, tin!”

“Come in.”

“Will you buy any tin to-day?”

“Yes, I want ten cents worth.” (Or any amount)

“Neither laugh nor smile but take the name I give you.”

The tin-smith then secretly gives the buyer the name of some much liked or disliked person of the opposite sex, and moves on to the next player where the same process is repeated. After every one has been given a name he comes back to the first of the group and asks various embarrassing questions which may be answered only by the name assigned. If the person either laughs or smiles he must give a forfeit, a bit of jewelry, a handkerchief, or the like. After every one has paid this toll the tin-smith blindfolds one person and holds a forfeit over his head, saying:

Heavy, heavy hangs over thy head.

What shall the owner do to redeem it?

The judge asks: “Fine or superfine?”

If the owner is a boy the answer is “Fine”, and if a girl, “Superfine”. The judge then imposes some ridiculous task which the person must do in order to redeem his property. This is continued until all the forfeits are in the hands of their respective owners.

Cat in the Corner

"Cat in the Corner", or "Pussy Wants a Corner", is played by four persons standing in front of trees, or chairs if the game is played inside, which are about equidistant and if possible forming a square. A fifth player, the cat, stands in the center and tries to occupy a "corner" when the players exchange places. The person who is thus left without a "corner" must act as the next cat.

Ruth and Jacob

"Ruth and Jacob" or "Jacob and Rachel" was a very old game which, in more recent times, deleted of its Biblical names, has sometimes been called "Blind Man's Buff".

A blindfolded person stands in the center of a circle of players. The ring moves around him until he claps his hands three times, when it has to stop. The blind man points his finger at some one, and if that person is of the opposite sex she steps into the circle; if not, the circle moves again and the pointing is done over. When the player comes inside the ring the blind man calls out "Ruth!" and she answers "Jacob!" He then tries to catch her, being guided by her voice and movements. She of course tries by noiseless stepping and dodging to make the snaring difficult. When he succeeds in the capture he feels her face and clothing and then guesses who she is. If incorrect he must catch another Ruth. If correct, the two change places.

Three Deep

In "Three Deep" the players form a double circle, each couple standing two or three feet apart facing inward. Two players run around the outside, the one trying to catch the other. To escape being tagged the first runner may dodge in front of a pair in the circle whereupon, that file having been made "three deep", the outer player must run until he is forced to seek refuge in front of another couple or is tagged. Each couple has to be on the alert, else the runner will jump in front of them and the outer player be tagged before he has a chance to run. If the tagger succeeds in touching a runner before he gets inside, the running is reversed and the former chaser is instantly liable to be tagged. It is of course not permissible to cut the circle.

Hide and Go Seek

This was probably one of the most universal games. Though it was principally an out-door diversion, many a home has been considerably upset by a lively afternoon of "Hide and Go Seek" in the house.

The one who is "It" stands at the goal and covers his eyes while the rest of the players hide. He counts one hundred by ones, or maybe by fives, and when he has finished he calls out,

Bushel of wheat, bushel of rye,
Who's not ready holler I!

If any one responds he must cover his eyes again and count to one hundred by tens. This time he says:

Bushel of wheat, bushel of clover,
Who's not ready, can't hide over!
Here — I — come!

He then goes out to hunt the players, and if he spies one of them there is a race to the goal. If "It" arrives first he pats the goal three times, calling out, "One, two, three for Mary!" or whoever it is, and if the player wins the race he says "One, two, three for me!" The one who is caught first is "It" for the next game.

Run Sheep Run!

"Run Sheep Run" was a good game for a dusky autumn evening when the players became shadows flitting toward the goal. It was really a complicated form of "Hide and Seek", with parties rather than individuals doing the hiding and seeking.

A captain is chosen for each side, who in turn chooses the players until all have been evenly divided. One division becomes a searching party which remains at the goal, and the other a hiding party. The latter goes out with its captain who directs the various individuals where to hide, all having previously agreed upon a series of signals to be called.

When every one is hidden the hiding captain then

goes back to the searchers who at once start on the hunt. They are under the control of their captain, who may divide his party and send it in as many directions as he sees fit. The hiding captain stays with his opponents and calls out signals to his hidden men which enables them to get nearer the goal without being detected. When all the players are well placed to make the goal the captain calls out, "Run, sheep, run!" The whole party then makes a dash. The captain of the searchers immediately gives the same signal, and the game is won by the party of which one player reaches the goal first. If any of the searching party catches sight of one of the hiders before all run for the goal he tells his captain, who shouts "Run, sheep, run!"

The signals agreed upon by the hiding party may be such as:

"Red", meaning "Danger."

"Green", meaning "Go around the house to the left."

"Blue", meaning "Go around the house to the right."

"Purple", meaning "Stand still."

"Yellow", meaning "Keep going in the same direction and get nearer to the goal."

Blackman

"Blackman" or "Pom Pom Pullaway" was a favorite playground game. Any number of persons line up on opposite sides of the playground or a

street, with one person in the middle as "It" or the "fox". The players try to run from side to side without being caught. If they are tapped on the back three times they must stay in the middle. The principal difference between "Blackman", or "Black Tom" as it is sometimes called, and "Pom Pom Pullaway" is that in the former all of the players cross together on the signal "Blackman, Blackman, Blackman" by "It", while the formula in the latter is:

John Smith, Pom Pom Pullaway!

Come away, or I'll fetch you away!

whereupon the designated player must try to cross alone. In "Blackman" if any one starts across before the third word of the signal or if "It" substitutes "Redman" or "Yellowman" he is deemed to have been caught and must join the "foxes". When there are more "Its" than players on the base lines a player must be wary indeed to get across unscathed.

Ante Over

Before the days of our big modern schools, children often spent recess playing "Ante Over" the schoolhouse. A barn or "smoke house" was utilized outside of school hours. The game was a combination of ball and tag, requiring skill and alertness.

The players choose two captains; the captains choose their players, alternately, until all the contestants are selected; and then each captain and his

team go to opposite sides of the building. One captain throws the ball over the barn and yells "ante over". This captain and his team are then on the alert either to make a dash around the barn and gain the other side without being caught by an opponent or to catch the ball when it is tossed back. If one of the members of the opposing team should catch the ball when it is thrown over, his team runs around either or both ends of the building to tag the first team before they can change sides. As they flee the one with the ball tags as many of them as possible with the ball. If no one catches the ball, it must be tossed back with the warning of "ante over". This is continued until one team has tagged and added to its own number all the members of the opposite team. To add suspense to the game, the team that receives the ball can hold it before either throwing it back or charging on the enemy.

Fox and Geese

The game of "Fox and Geese" is essentially a tag game and is usually played out of doors in the snow but may be played anywhere that a large diagram can be marked on the ground. If played in the snow the paths may be trampled with the feet, if played in the schoolroom the diagram may be drawn with chalk.

A large circle from fifteen to thirty feet in diameter is drawn on the ground and is crossed with intersecting lines like the spokes of a wheel. The

more players there are, the larger should be the circle and the greater the number of spokes. One player is chosen to be "It" or the "fox" and the other players are the geese. The fox stands in the center of the wheel and the geese are scattered around the rim.

The object of the game is for the fox to chase the geese and tag one of them. The players may only run on the prescribed trails, that is, on the lines of the diagram. The center of the circle is a temporary haven of safety for one goose at a time. A goose is not supposed to enter the center if it is already occupied, but if a player is hard pressed he may take refuge there and the other occupant is thereupon forced out and becomes a legitimate prey for the fox. A goose, upon being caught, becomes the fox and the chase continues until all the "geese" have had a turn at being "It".

Prisoner's Base

"Prisoner's Base" is played under many different forms, from the most simple for boys and girls who are beginning to care for games of team organization to the more complicated form for adults. This game is a very old one and is supposed to have descended from the days of border warfare. It is said that during the reign of Edward the Third, "Prisoner's Base" was prohibited in the avenues of the palace at Westminster during the sessions of Parlia-

ment because it interrupted the members and others while passing to and fro.

The game of "Prisoner's Base" here described is the simplest of its many forms and is usually played on the playground but is well adapted for ice skating. The playing area is divided into two equal parts with a small pen marked off for a prison or base at the opposite end of each division. From five to fifteen players guard each side and the object of the game is to make prisoners of all of the opposing team. The players venture into the territory of the enemy and if caught are put into prison where they must remain until tagged by one of their own side who is free. Ordinarily a player on alien ground is subject to being tagged only by an opponent who has left his own base later. Both prisoner and rescuer may be tagged and brought back to prison before reaching their own territory. When one side has made prisoners of all of the opposing side the game is won.

PAULINE GRAHAME

The Old Square Dances

Let us pause a moment, "ladies and gents", and welcome the past. Let us lay aside our coal bills (this was written with the thermometer hovering around zero) and greet some old familiar friends who are with us to-night. The neighborhood fiddler is here ready to furnish tunes that set our feet to keeping time, and the old-time caller has arrived eager to start the dancing. All the young men and women of the neighborhood are here, too, dressed in their Sunday best — gay calicoes and ribbons worn by the girls and store clothes by the boys.

But before we can go on with the dance it will be necessary to tell some of the younger generation just what the old square dances were, and explain the terms used. For, alas, although there are attempts here and there to revive the old square dances, such as the efforts of Henry Ford, boys and girls of to-day seem to prefer the modern form of dancing, and have little knowledge of the quadrilles so popular in the Iowa of yesterday. *Old Square Dances of America*, by Tressie M. Dunlavy and Neva L. Boyd, and *Good Morning with the sub-title, After a Sleep of Twenty-five Years, Old-fashioned Dancing is Being Revived by Mr. and Mrs. Henry Ford*, describe these dances clearly and would serve as excellent manuals of instruction.

The square dance or quadrille was performed in a square by four couples designated as head couple, foot couple, and side couples respectively. The head couple was the one nearest the music, and the gentleman always had his partner on his right. The whole square, or four couples, was called a set.

Music for the old fashioned dances was furnished by one or more fiddlers who had at their command a wide variety of tunes. Usually the fiddlers occupied chairs on a table at the end of the room, and from this vantage point above the heads of the dancers they teased lively music out of their fiddles (violins were fiddles in those days) while each musician tapped out the time with his heel. Many tunes were popular such as: "Turkey in the Straw", "Irish Washerwoman", "Irish Whisky", "Prairie Queen", "Seven Sisters", "Durang's Hornpipe", "Fisher's Hornpipe", "Douglas' Favorite" or "Mountain Hornpipe", "The Girl I Left Behind Me", "Old Zip Coon", "Old Dan Tucker", "Money Musk", "Buffalo Girls", "Midnight Serenade", "Paddy on the Turnpike", "Arkansas Traveller", "Grey Eagle", "Sally Goodin", "Cotton Eyed Joe", "Flowers of Edinburgh", "Billy in the Lowland", "Stony Country", "Rickett's Hornpipe", "Corner Waltz", and "The Dwarf". The foregoing list is more suggestive than complete. Inquiry among any group of old fiddlers would, doubtless, disclose other favorite tunes.

As soon as the dancers were ready, the fiddlers

played a few introductory bars, the caller shouted "Git yer partners", and the "stepping bee" began. The caller was an important and indispensable figure at a square dance. The old-time caller developed a rhythm and something of a sing-song swing to his calling. Often he filled in between the calls with nonsense jingles. More than any other individual, the caller set the tone for the party. A roistering fellow with a penchant for rhymed lingo stirred up laughter and added much to the gayety of the occasion.

The following jingles, quoted by Miss Dunlavy and Miss Boyd, are typical of the humor a clever caller injected into his directions to the dancers:

Right hand grand around the ring,
Hand over hand with the dear little thing.

Swing on the corners like a-swingin' on a gate,
Then your own if it ain't too late.

Left allemande, right hand grand,
Plant your 'taters in a sandy land.

Other interesting jingles are quoted by Edwin Ford Piper in an article, "Quadrille Calls", which appeared in *American Speech* for April, 1926. The following call to places was an imperative order:

Lead your lady out on the floor
I called you once, and I call no more;
Draw your furrow and draw it deep —
God help a feller if I catch him asleep.

In imagination, declares Professor Piper, one can hear the fiddles jogging and the feet keeping time as the caller sings out the following jingles:

First couple balance and swing,
Down the center and split the ring;
Lady go right and gent go wrong,
Come to the corner and hook a wing;
All eight swing.
Same man with a brand new girl,
Down the center and split the ring;
Lady go right and the gent go wrong,
Come to the corner and hook a wing;
Alum and left, grand right and left,
Come to your partner and promenade home.

And sashay out and bow
The best that you know how;
And right and left through to your partner,
Right and left through to your partner,
Right and left back to your partner,
And all promenade.
Indian style, single file,
Stop and swing her once in a while.

Waves on the ocean, waves on the sea,
Wave that pretty girl back to me.

Round that couple and swing by the wall,
And through that couple and swing in the hall.

Lady round lady, and gent so-low,
Gent around gent, and the lady don't go;

Four hands half and a half way round,
Dosey-doe and little more doe,
On to the next and around you go,
Balance out with a whoop-de-doodle-do,
Right and left through.

Dosie out as you come in,
Back to the center and swing her again;
Hurry up, boys, and don't be slow,
You'll never get to heaven if you don't do so.

Ladies dosey side by side,
And the gents come down with the old cowhide.

The calls ran at least four times through for every tune, shifting the lead in turn from the head couple to each of the couples in the square. The entire call for one dance was referred to as a "change". Two changes were usually called, sometimes more, while the same couples were on the floor. At the end of the dance, after the last couple had had its turn, the caller indicated that the dance was finished by some such couplet as the following:

Meet your partner and promenade there,
Lead your honey to a big soft chair.

Salute the opposite lady, salute your own:
Balance with your lady and dance all the way home.

To dance the quadrille or square dance the members of a set had to understand the movement or

evolution which a certain call demanded. "Of these terms", says Professor Piper, "half a dozen are French — hangers-on accompanying the quadrille into England in the early nineteenth century." These terms were spelled in various ways and their pronunciation likewise differed somewhat in different localities. All of these terms are explained in the two books mentioned earlier in the article — *Old Square Dances of America* and *Good Morning*. For the younger generation some of them are included here.

All Promenade. This movement is performed by the gentleman taking his partner on his right and either with both hands crossed or with the lady holding the "gent's" arm, walking around the outside of the set. The rhythm is expressed by the dancer's taking a light gliding step with perhaps an occasional little catch step.

Right and Left Through. In this figure two couples cross to each other's places, the two ladies passing each other on their right and the gentlemen on the outside. When the two couples have changed places, partners join their left hands and turn, or the gentleman turns his partner around so that she is on his right as they face the center. Both couples then pass back to their places in the same way and turn.

Dos à Dos, or Do si Do. In this figure the lady and gentleman walk forward, pass to the left of each other, right shoulder to right shoulder; and having

gone one step past each other, take one step to the right, which brings the couple back to back. Without turning, they back around each other, and walk backward to place.

Allemande Left, Allemand Left, Alum and Left, or Elem and Left. In this figure couples turn back to back and walk four steps to a corner, each thereby meeting a new partner. They give their right hand to each other and turn. Partners return to place, giving left hand to each other, and turn.

Balance and Swing. At this call, partners face each other and balance by taking four short steps backward and four forward. Then the gentleman places his right arm around the lady's waist and taking her right hand in his left he swings her to the right about.

Chasse All, Shashay All, or Sishay All. At this call partners face each other, join both hands and move around in a circle with a slide or glide step.

Grand Right and Left. At this call partners face each other, then join hands, the gentlemen moving to the right, the ladies to the left. The gentleman drops his partner's right hand and takes the next lady's left hand in his left; the next with his right and so on around. This is a movement in which the two lines, moving in opposite directions, weave in and out. When half way around the gentleman meets and salutes his partner, giving her his right hand, and they continue weaving in and out, back to the place of starting.

Now that the square dance and some of its terms have been defined, let us turn back to the setting at the beginning of the sketch. The fiddler mounts to his chair on the table, the caller takes his position near-by, and four couples take their places on the corners of the imaginary square. The fiddler strikes up a tune—sure enough, it's "Turkey in the Straw".

"Honor your partner", shouts the caller. The partners bow to each other.

"Lady on left", he calls. All turn and bow to the corner person.

"All join hands and circle to the left", he shouts. All four couples join hands and walk completely around to the left.

"Break and swing, and promenade back." Each gentleman swings his lady, and then arm in arm they walk back to the starting place.

"First couple balance and first couple swing." Partners face each other and take four short steps backward and four forward. Then each gentleman swings his partner.

"Down the center and divide the ring, lady go right and gent go left." The first couple walks down the center and between the opposite lady and gentleman. The lady turns to the right and the gentleman to the left, and then they return outside the set to their own places.

"Swing when you meet as you did before." This movement is performed as directed.

“Down the center and a cast off four.” The same couple walks down the center again; the lady walks through the space between the second and third couples, and the gentleman walks through the space between the third and fourth couples, then walking behind these couples, they return to place.

“You swing your honey and she’ll swing you.” All swing as directed.

“Down the center and a-cast off two.” The head couple walks down the center again; the lady walks between the second lady and gentleman, and the gentleman walks between the fourth lady and gentleman, and then both return to place.

“Now you’re home.”

Then the second, third, and fourth couples in turn, as the caller repeats the calls, perform the same evolutions.

Thus the evening moves along. A round dance, either a waltz, a schottische, a polka, a two-step, or the rye waltz, is interspersed between every two or three square dances. Toward morning the party breaks up and the dancers, tired but happy, go home. Good entertainment this, fascinating to the spectator, and exhilarating and joyous to the participant. Speed the day when the old fashioned quadrille becomes popular again!

BRUCE E. MAHAN

Comment by the Editor

THOSE GOOD OLD DAYS

What is so rare as the past? It is gone forever and can not be restored at any price. Only in the memory of the living do the days that are gone have vitality. No amount of historical description can possibly clothe the events and conditions of other generations with the reality that comes from experience. After all, we live but once, no matter how familiar we may be with the biography of others. There is a vast difference between memory and imagination.

Both memory and imagination, however, contrive to embellish the past with the glamour of splendid achievements and better ways. The "Golden Age" is always past. "Oh God! Put back Thy universe and give me yesterday", is a common prayer of those who have lived long and not too wisely. The good old days were filled with happiness and romance because people tend to forget the sorrow and dull routine of life and cherish the beautiful and the good. In a sense this praise of the past is the proof of human aspiration: it is the instinctive response to St. Paul's admonition, "Prove all things: hold fast that which is good." It is natural that the old should extol the days of their youth, that the feeble

should yearn for the period of their vigor, and that the disappointed should hold dear the springtime of their hopes.

So it is among the people of Iowa who go back into their yesterdays, remembering those good old days when the endurance of hardship was a matter of course and economy was a common virtue; when singing schools and quilting bees were considered amusement; before cutters and sleigh-bells had given way to Fords with raucous klaxons; when dancing was buoyant and entertainment home-made and informal; when the saxophone was used as a musical instrument instead of a weapon; when dime novels were read surreptitiously; when men wore boots and women fainted.

With the passing years we have grown sophisticated in our pleasures at the price of spontaneity. Enthusiasm now borders upon impropriety, while genuine fun is passé. Would that some of the youthful ardor of former times could be revived and mirth be unrestrained again.

J. E. B.

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